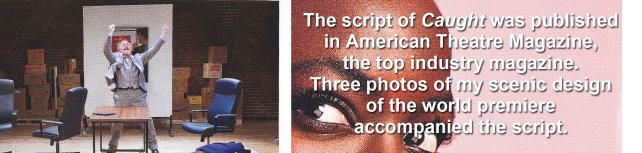
FEBRUARY 2016 THEATRE COMMUNICATIONS GROUP

The Complete Text: Christopher Chen's CAUGHT

Danai Gurira Is Killing It Playwrights on the Small Screen An Adaptation of DUNCES

TheatreSquared, Eric Bentley



Justin Jain, Ames Adamson, and Jessica DalCanton in Caught at InterAct Theatre Company in Philadelphia in 2014

LIN BO (Through tears): No... There was never an imaginary protest outside of my mind. I'm not even from China. I'm from Los Angeles. JOYCE (Through tears): Wh-what?

LIN BO (Wiping away tears): I'm really straight-up American. I grew up near Venice Beach. I'm a performance artist. I just wanted to be part of the cultural elite so badly. So I figured the only way I could sneak my way into the club was to use my Chinese-ness to my advan-tage. So I came up with this story. BOB: What is your real name?

LIN BO: I'm Fred Goldstein. I was adopted.
BOB (Gently): I understand. I get you. You want...You want to be white. Don't you.

LIN BO (Nods): Yes. Yes I do.
BOB: I am so glad you came clean. I feel like... now that you admitted this...we can finally move on. Do you feel it too? LIN BO (Crying again): I do! They all weep. They all do a group bug, Music

Lights out.

Lights back up. Actors take a bow.

All house lights up as the cast is standing there. Curator comes forth in the midst of the applause. Two chairs are set up in front of the audience as she speaks and as the actors disperse. CURATOR: Thank you all here. This b

lery. So this has just been a such a unique and wonderful experience, to present and work on this extraordinary, hybrid theatre-art installation piece by Wang Min. We are so happy to be able to host her, and to also showcase some of her other works as well. (Indicating work around the gallery) She's with us here tonight, all the way from China.

CURATOR: Wang, do you want to come up here? Wang Min sits down with Curator. She speaks

with a very slight accent.

CURATOR: Wang has agreed to—you still okay with this?

WANG MIN: I am, yes.
CURATOR: Wang has agreed to talk with us a little about the piece. So Wang, do you want to start by talking a bit about the...germina-tion of the piece? I know it was sparked by

something very specific.

WANG MIN: The piece was first inspired by the many incidents of scandal involving lying and plagiarism in the United States. Recently Jonah Lehrer, then James Frey, Stephen Glass. But I was particularly interested in the Mike Daisey scandal that occurred here abovear ago. And for those of vobody know abo

The Agony and the Ec working conditions that made Apple pr a lot of his...repor CURATOR: Right never a reporter, monologue turi WANG MIN: Ar ety show This many people. CURATOR: Ve Though they WANG MIN: gram to tall when the time and for lying

Wang Min nods in understand . g. WANG MIN: What abo CURAT ing abon.

Justin Jain and Bi Jean Ngo in Caught at InterAct Theatre Company in Philadelphia in 2014.

Big Mac?

against America, against the West. That's all against America, against the vvest. Anato a I'm responding to. WANG MIN: Well Sure, that's part of It, but... WANG MIN: Well sure, that's part of it, but... LIM 80: Well it's a pretty major part. Amer-ican hypocrisy, appropriation. Two white New Yorker journalists beating up on a Chi-

WANG MIN (Smiling fondly): McDonald's?
What else would it be?
Lin Bo: Maybe...it's not...anything:...Maybe
he just...followed the beat of his own drun.
sider it weak to be endayed by an American
corporation. Cause, Lin Bo considers. Slight moment of con-Juston.

LIN BO: But see, I think that's what I was get-

LIN 80: But see, I think that's what I was get-ong at I think I don't see this...blanket West-ern antagonism you see in him. Jong Min is taken aback for a second. ang Min is taken aback for a second.

NG Min: Seriously?

BO; Yeah, I mean he was against consum
but I wouldn't say Western influence IIN: Who said it was his cause?

ybe what I'm getting at is...okay, act was that every project we do legacy, in some way, and so... it, you're saying this piece 'n in some way?

> I'mean ite e that's a strong state ison. And / our whole

talking about anymore! Capitalism?

\*\*Talking about anymore! Capitalism?\*\*

\*\*WANG MIN: It is not a matter of "talking "lot saying it doesn't make the late of "talking "lot saying it doesn't make the late of "talking th

New Yorker journalists beating up on a Chinesse guy, I mean...
WANG MIN: You're... oversimplifying it.
LIN BO: Okay. Fair enough. It was just an
It was just... the connection to Yu Rong I had
Plates.

Plates. LIN BO: Do you hate me? WANG MIN (Smiles): No of course not. You're free to feel what you feel.

imfree to feel what you feel.

Beat.

WANG MIN. It's just....you didn't think Yu
Citical of Americanion was a piece that was
Citical of American
Beat.

WANG MIN. It's just....you didn't think Yu
Citical of American
Beat.

WANG MIN. You didn't think the point of transness and d-sparigan constitution into thin
ease and d-sparigan text to Mao's Red Beat
the American Constitution was on
the state the American Constitution was on
the state of the piece was that
the American Constitution was on
the State of the piece was that
and they could have been Watern ideals for
the Red Beat were paint of the piece was that
and they could have been Watern ideals for
the Red Beat was meaningless propaganda.
Opinions about Yu Re Rong's work.

LIN BO: He was mainly interested in China.

65



Christie Parker and Bl Jean Ngo in Caught at InterAct Theatre Company in Philadelphia in 2014. ord: Who takes whose side, who is to blame? revered? And is Ira Glass not a purveyor of stories crafted by a thousand

word: Who takes whose side, who is to blame?
This is the game I am attempting to break
apart with this work.
CURATOR: I'm sorry I wasn't trying to make
curators: I'm sorry I wasn't read to make
... olay a game...
... olay a game...
... olay a game...
... ole context of